FILM TREATMENT REVISION
FOLLOWING SEPTEMBER MEETING
OF PROJECT COMMITTEE

October 29, 1963

SERIES TITLE: "UTILIZING TELEVISION IN THE CLASSROOM"

THIS FILM: KIT NO. 6

"THREE INCHES FROM LEARNING (The High School Teacher and the Television Lesson)"

Writer: (Mrs.) Marye D. Banjamin

Project Title: A Pilot Series of Six Kits of Filmed and Published Materials Illustrating Proper Teacher Utilization of Broadcast Materials

Project Director: Dr. Clair R. Tettemer

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Washington, D. C.

KIT NO. 6: "THREE INCHES FROM LEARNING (The High School Teacher and the Television Lesson)"

GENERAL STATEMENT OF THE FILM:

This film makes the same statement in general as that made by the film in Kit No. 5. To confront the student with television, to see that he receives the television lesson and the message it imparts, is simply to bring that message to the threshold of learning. It remains for the student himself, with the skillful guidance of his teachers, to move the message across the last three difficult vital inches...from his eye and his ear to his brain.... where learning takes place.

This film concerns inself with exemplifying the ways in which the high school teacher may integrate the television lesson into the previous learnings and the ongoing experiences of students in order to insure maximum learning. It points out that the television segments of any unit of study must be...or be made to be... an integral part of that unit...that the students must be aware of the relationship of the television segment to the total learning situation...that the classroom teacher must control the use of the tllevision segment to create a wholesome, dynamic learning situation.

We see the teacher working with a specific group as introduction to the large-group viewing of the television lesson to come. This is a social studies lesson on WORLD CULTURES. We observe the television teacher's presentation (where primary concern is with the elements common to all learners)...see how this large-group presentation enables other teachers to improve their approaches to individual or special needs and problems for their particular students...watch the varied approaches designed to follow-through on the lesson concepts in the light of individual and group differences.

Reference is made to differences in secondary school utilization: more student-directed activity; teachers as subject matter specialists, but tending more to consulting and guiding students toward resources than to dispensing facts; scheduling problems in high school.

Teachers are reminded that however we may improve the instruments of learning, learning still takes place...not in the television studio...not on the television screen...but in the minds of the boys and girls in the classrooms. THEIR classrooms!

OUTLINE OF CONTENT:

I. INTRODUCTION: Television can convey messages across time and space to the eye and ear of the student, but the student, with the help of his teachers, must take the messages from there, if learning is to take place.

(45 seconds)

II.	Teacher introduces lesson and demonstrates preparation for television lesson.	5:00	5:45
III.	Television lesson excerpt	7:00	12:45
	A. Large-group viewing		
	B. Cut-away to teachers in special research or preparation activities (related to effective learning for THEIR particular students)		
	C. Responsibilities of team members		
IV.	Immediate follow-through	9:45	22:30
V.	Long-range follow-through and other possibilities	4:00	26:30
VI.	Scheduling - Principal	1:30	28:00
VII.	Narrator: Conclusion		

(NOTE: This film parallels the film for Kit No. 5, in that their purposes are the same, and their content-time schedules are similar. However, it is planned that Kit No. 5 will be devoted entirely to utilization of the television lesson by the teacher in the elementary classroom. This film for Kit No. 6 will concern itself with utilization of the television lesson in the high school classroom (with Implications for the junior high school classroom)...with attention to some of the factors influencing the use of television in these more advanced learning situations...factors which are absent from the elementary classroom experience.

Here, again, the Project Committee feels that any detailed treatment must await the final choice of an outstanding high school teacher as consultant, and that the details of the film should be patterned upon that teacher's individual approach to utilization of the television lesson in a particular situation. It has been suggested by the Committee that a good topic for the Kit No. 6 television lesson would be WORLD CULTURES.)

VIDEO	AUDIO
Black screen or television camera...seen from back and side as it turns to catch scene out of frame	(NARRATOR) (VO) Television is a remarkable medium.
	It can siphon the most inaccessible things....
The briefest clip of something epitomizing inaccessibility	
	the most immediate things....
Briefest clip of something epitomizing immediacy	
	the most intriguing things....
Briefest clip of something with undeniable impact and appeal	
	into a message. Alon ...or by videotape...
	it can carry that message five miles...

VIDEO	AUDIO
Animated illustration of message transition	(NARRATOR) fifty miles...five thousand miles...
	across space...across time....
Close-up of student - semi-profile...eye and ear emphasis.... student intently watching (presumably) the TV screen	to the eye...
	to the ear...
	of a student in the classroom.
Camera gradually opens scene to show student in high school environment...a utilization-oriented situation... perhaps social studies class or work group... with teacher involved in some way that allows her to extricate herself	But the student himself...with the skillful help of his teachers...must take it from there. Otherwise the message languishes... on the very threshold of his brain...doomed to impotence...a scant three inches from learning!
Teacher dissociates herself from students and addresses viewers	FOR, SAYS THE TEACHER, CONFRONTING THE STUDENT WITH THE TELEVISION RECEIVER AND ITS MESSAGE, HOWEVER COLORFUL, IT IS NOT SYNONYMOUS WITH MOVING THAT MESSAGE THOSE LAST DIFFICULT VITAL INCHES. THE GOOD HIGH SCHOOL TEACHER, KNOWING THIS, WILL SEE IT AS HER JOB TO INTEGRATE TELEVISION LESSONS INTO THE PREVIOUS LEARNINGS AND THE ONGOING EXPERIENCES OF PUPILS IN ORDER TO INSURE MAXIMUM LEARNING.
	IN OTHER WORDS, SAYS THE TEACHER, THE TELEVISION SEGMENTS OF ANY UNIT OF STUDY MUST BE...OR BE MADE TO BE...AN INTEGRAL PART OF THAT UNIT.

VIDEO	AUDIO
	THE STUDENTS MUST BE AWARE OF THE RELATIONSHIP OF THE TELEVISION SEGMENT TO THE TOTAL LEARNING SITUATION.
	THE CLASSROOM TEACHER MUST CONTROL THE USE OF THE TELEVISION SEGMENT TO CREATE A WHOLESOME, DYNAMIC LEARNING SITUATION.
	SUPPOSE, SAYS THE TEACHER, WE TAKE A PORTION OF A TELEVISION LESSON DESIGNED FOR HIGH SCHOOL STUDENTS AND SHOW HOW WE MIGHT GO ABOUT INTEGRATING THAT LESSON INTO A PARTICULAR UNIT OF STUDY FOR A PARTICULAR GROUP OF STUDENTS. MY STUDENTS, SAYS THE TEACHER, SINCE THESE ARE THE STUDENTS I KNOW MOST ABOUT.
	BECAUSE, SAYS SHE, WE DO A BETTER JOB OF UTILIZING TELEVISION IN THE CLASSROOM WHEN WE USE IT IN WAYS THAT FIT OUT NEEDS AND OUR PROBLEMS...AND THE NEEDS AND PROBLEMS OF THE STUDENTS WE KNOW BEST.
	TEACHER EXPLAINS THAT IN THE GROUP SHE HAS JUST LEFT THERE ARE THESE CERTAIN PEOPLE WITH THESE CERTAIN CHARACTERISTICS, NEEDS OR PROBLEMS. TELLS BRIEFLY WHAT STUDENTS ARE DOING OR WHAT SHE IS ABOUT TO DO WITH THEM...TOWARD INTRODUCING THE TELEVISION LESSON COMING UP IN A WAY MOST MEANINGFUL TO THESE PARTICULAR STUDENTS.
Teacher joins students whom she has left...brief introduction activities or activity.	
Transition to large group television	
Start example with large group viewing the television presentation of this social studies lesson.	

VIDEO	AUDIO
After lesson is well established, teacher may come into foreground or speak voice-over to tell something about the unit of study in general...and the role of the television lesson in this particular school situation	TEACHER SKETCHES BRIEFLY THE NATURE OF THE UNIT OF STUDY INTO WHICH THIS LESSON IS TO BE INTEGRATED. ALSO DISCUSSES BRIEFLY THE FACT THAT THE CLASSROOM TEACHER MUST KNOW THE GENERAL PURPOSE OF THE SERIES...AS WELL AS THE GOAL OR PURPOSE OF THE SPECIFIC LESSON...AS IT HAS BEEN PLANNED BY THE TELEVISION TEACHER. HERE SHE MAY MAKE THE POINT THAT THE TELEVISION TEACHER'S PRIMARY CONCERN MUST BE ON THE ELEMENTS COMMON TO ALL LEARNERS...WHILE THE CLASSROOM TEACHER'S PRIMARY CONCERN MUST BE ON THE INDIVIDUAL DIFFERENCES OF LEARNERS. EVEN THOUGH HIGH SCHOOL STUDENTS HAVE MORE THAN ONE TEACHER...WITH THE INDIVIDUAL TEACHER IN THE ROLE OF A SUBJECT MATTER SPECIALIST...THE CONTINUING EXPLOSION OF KNOWLEDGE IS ALTERING FURTHER THE ROLE OF THE HIGH SCHOOL TEACHER... WHO IS NO LONGER PRIMARILY A DISPENSER OF INFORMATION...BUT A CONSULTANT AND GUIDE TO EVER-INCREASING RESOURCES.
Here we might cut away from the lesson on screen to show several teachers, in sequence, preparing to work with individual students, small groups of students, or individual classroom groups	TEACHER MIGHT POINT OUT HERE THAT THE TELEVISION TEACHER, IN PREPARING A SUPERIOR PRESENTATION OF CONTENT MATERIAL TO BE SHARED BY ALL THE STUDENTS OF THIS LARGE GROUP, HAS MADE IT POSSIBLE FOR OTHER TEACHERS TO SPEND MORE TIME ON THE SPECIFIC PROBLEMS OF THEIR PARTICULAR CLASSES, THEIR SPECIAL INTEREST GROUPS, OR THEIR SPECIAL INDIVIDUAL STUDENTS.
We see the first Teacher at work	FOR THIS TEACHER, IT HAS MEANT MORE TIME SPENT IN _____.
We see the second Teacher at work	FOR THIS TEACHER, MORE OPPORTUNITY TO _____.

VIDEO	AUDIO
We see the third Teacher at work	FOR THIS TEACHER, THE CHANCE TO _____.
	FOR ALL THESE TEACHERS MORE TIME TO CONCENTRATE ON HOW STUDENTS LEARN, WHAT STUMBLING BLOCKS THEY MEET IN THE PROCESS, CLUES TO INDIVIDUAL DIFFICULTIES, PATTERNS OF RESPONSE, THE LEARNING PROCESS AS IT OCCURS IN MY CLASS WITH MY STUDENTS.
As the lesson continues and draws to a close	THE TEACHER WILL POINT OUT THAT THESE STUDENTS WHO HAVE SHARED A COMMON EXPERIENCE IN THE TELEVISION LESSON PRESENTED TO THE LARGE GROUP, WILL GO ON TO INDIVIDUALIZED ACTIVITIES.
	ONE MEMBER OF THE TEAM...THE TELEVISION TEACHER...HAS MADE HER CONTRIBUTION. THE OTHER MEMBERS (THE CLASSROOM TEACHERS) ARE NOW TO MAKE THEIR CONTRIBUTIONS.
We see the first Teacher working with a group of three students. Evident in this activity is the preparation the teacher was enabled to make in the scene above.	
We see the second Teacher working with a group of about 20 students. Evident in this activity are the fruits of the extra freedom indicated in the previous cut-away scene.	
We see the Third Teacher with the remainder of the large group...perhaps seeing a panel (Wanda's suggestion)...	

VIDEO	AUDIO
Might find narrating Teacher at the door of her classroom, talking to us, as students pass into the classroom presumably from the large group lesson. Or she may return to original work group.	OUR NARRATING TEACHER WILL POINT OUT THAT THIS SAME TELEVISION LESSON COULD HAVE BEEN USED IN ANOTHER WAY....WITH THE STUDENTS COMING TOGETHER IN A LARGE GROUP TO VIEW THE LESSON...THEN RETURNING TO THEIR INDIVIDUAL CLASSROOMS...FOR IMMEDIATE FOLLOW-THROUGH ACTIVITIES.
	EXPLAINS THAT HIGH SCHOOL UTILIZATION OF TELEVISION DIFFERS FROM ELEMENTARY SCHOOL USE IN THAT IN THE ELEMENTARY SCHOOL...BECAUSE OF THE AGE LEVEL... THE TEACHER DOES MORE INITIATING AND DIRECTING OF ACTIVITY.
	IN THE SECONDARY SCHOOL, MUCH OF THE ACTIVITY IS STUDENT-DIRECTED.
Transition to examples of long-range, follow-through activities, student-initiated.	
Possibilities: Buzz sessions Checking references in newspaper or library Using a tape recorder Interviewing somebody Committee watching city council or some other agency or organization On the spot pictures with polaroid cameras... Come back with reports Movies with home movie machines	

VIDEO	AUDIO
Transition to Narrator on screen...we might meet him coming down the hall...perhaps with the principal...against the flow of students moving on to another classroom or group or individual activity	NARRATOR SAYS THAT THIS CHANGE AND FLOW... THIS FLUID ADJUSTMENT TO A NEW INSTRUMENT OF LEARNING...TO NEW APPROACHES TO LEARNING...REMINDS US THAT TIME ITSELF MUST BE SHAPED TO NEW AND MORE ELASTIC PATTERNS. AND IN THE USE OF TELEVISION IN THE SECONDARY SCHOOLS, SCHEDULING PRESENTS MANY PROBLEMS. HE MAY ASK THE PRINCIPAL ABOUT THIS. PRINCIPAL MAY REPLY BRIEFLY ABOUT CERTAIN WAYS IN WHICH SCHEDULING DIFFICULTIES ARE MET. (THIS WOULD HAVE TO BE VERY BRIEF, AS THE FILM IS TIGHT BEYOND MEASURE WITHOUT IT.) PRINCIPAL MAY CONCLUDE WITH FACT THAT WATCHING THESE EFFECTIVE APPROACHES TO INDIVIDUAL STUDENT NEEDS AND SPECIFIC PROBLEMS WHICH TELEVISION HAS HELPED TO MAKE POSSIBLE REMINDS US THAT WHATEVER IS DESIRABLE IN EDUCATION CAN BE MADE FEASIBLE.
Transition to Narrator only	(NARRATOR) We are reminded of something else, too...as we watch these teachers working with their students...to move television's message from the edge of learning to learning itself. Something teachers must never forget...however many remarkable new instruments we meet in the years to come. And that is this: that learning takes place...not in the television studio...not on the television

VIDEO	AUDIO
	(NARRATOR) screen...but in the minds
	of boys and girls in the classroom.
	YOUR classroom!

USOE-NAEB UTILIZATION PROJECT

FILM 6: "EXAMPLES FROM THE SECONDARY SCHOOL"

OUTLINE OF FILM CONTENT

I. INTRODUCTION

A. Television camera as it turns to catch scene out of frame. (Narrator states that television is a remarkable medium with a significant limitation.)

1. On television screen: Early Bird satellite OR moon shots OR astronaut outside spacecraft. (NASA film clip) (Narrator states that television can syphon the most inaccessible things...)

2. On television screen: Life metamorphosis process as it occurs. (Narrator: ... the most immediate things...)

3. On television screen: Australian aboriginal legend - Brownie Downing illustrating. (Narrator: ... the most intriguing things...into a message.)

4. Studio production seen from control room. (Narrator states that television can carry that message fifty feet...)

5. Remote truck at special event. (Narrator: ...five miles...)

6. Parabolic microwave antenna. (Narrator: ...or five hundred miles... across space...across time...)

7. Two students in classroom watching television lesson. (MCU) Teacher visible. Eye...then ear...emphasis in camera angle. (Narrator:.... to the eye...to the ear...of a student in the classroom.)

B. Classroom scene...entire class and teacher...watching television lesson. (Narrator says that television can carry the message no farther...that the student himself... with the skilfull help of his teachers...must take it from there.)

C. Close up of student's head...emphasis on eye, ear, and brain locale. (Narrator says that otherwise the message languishes...on the very threshold of his brain... doomed to impotence...a scant three inches from learning.)

II. HEAD TITLES
INCLUDING FILM TITLE: "EXAMPLES FROM THE SECONDARY SCHOOL"

III. STATEMENT OF FILM'S BASIC CONCEPTS

A. Confronting the student with the television receiver and its message, however colorful, is not synonymous with moving that message those last difficult, vital inches.

B. The good high school teacher, knowing this, will see it as his job to integrate television lessons into the previous learnings and the ongoing experience of pupils in order to insure maximum learning.

C. The television segments of any unit of study must be...or be made to be... an integral part of that unit.

IV. PREPARATION OF VIEWER FOR ILLUSTRATIONS TO COME (Narrator explains that we will see representative classroom activities used by high school teachers to integrate certain lessons into particular units of study. The utilization of one lesson will be explored in some depth. Narrator calls attention to sometimes-interchangeable nature of preparation and follow-up activities.)

V. BRIEF ILLUSTRATIONS (Television lesson stipulated in detail but not shown)

A. AMERICAN PROBLEMS Class (12th Grade) (Social Studies)

Subject: The Two-Party System

Television lesson: "Practical Politics"

PREPARATION: The book and television program--The Making of a President--are reviewed by teacher and students who read or saw. Teacher explains that one such case study will be in the television lesson. Students are to view with the idea of estimating how typical and representative are the "ward heelers" in the television case.

OR

FOLLOW-THROUGH: Discussion of financial, moral, personal problems faced by candidates for public office. Discussion climaxed by students volunteering to interview local politicians on the problem.

B. HEALTH EDUCATION class (11th Grade)

Subject: Smoking and Lung Cancer

Television lesson: Authority (Public health officer or physician) showed lab specimans of diseased lungs...young and old... and discussed problem.

PREPARATION: Panel of students reports on phases of U.S. Health report on relation between smoking and lung cancer.

OR

FOLLOW-THROUGH: Three groups go to work:

Group 1 surveys school to see amount and frequency of smoking.

Group 2 interviews coaches to check on training rules.

Group 3 prepares posters and slogans.

C. FRENCH (11th grade) (Would need to be adapted to resources available to us... probably from Hoblitzelle Theater Collection. May need to change to German class...as German drama available to us from University productions.)

Television Lesson: An interview with modern French dramatist with scenes from Sorbonne collection of Moliere sets, French starts, etc.

PREPARATION: Six advanced drama students present, in English, a scene from Moliere's IMAGINARY INVALID.

OR

FOLLOW-THROUGH: Class reads aloud scene from IMAGINARY INVALID in French...walking through action.

D. SCIENCE (PHYSICS) (10th grade)

Television Lesson: Harvey White's PHYSICS lesson on Ballistics (Because it's too dangerous to try in lab.)

PREPARATION: Class studied principles of ballistics, missiles, etc.

OR

FOLLOW-THROUGH: Test.

E. MATH (9th grade)

Subject: Principles of computers

Television lesson: "Computer and the Mind of Man"

PREPARATION: One student demonstrates a home-made computer and answers questions as to how and why he made it.

OR

FOLLOW-THROUGH: Discussion which teacher directs into planning a visit to or from a near-by business which uses computers. (We could probably use the Director of the Computation Center on the campus. Or perhaps we would use somebody from a bank or from one of the Space Flight Control Centers either in Houston or Cape Kennedy.)

F. SOCIAL STUDIES (9th grade)

Subject: Occupations

Television Lesson: The World of Work

PREPARATION: (Several days) Students report on interviews they have had with people in specific occupations.

Students take "Kuder Inventory" tests (of interests and aptitudes), the results of which are analyzed.

OR

FOLLOW-THROUGH: Students plan a career conference with a day of group interviews at school, listing jobs to be included, questions to be asked, preparations to be made, etc.

G. SOCIAL STUDIES (9th and 10th grades)

Subject: American History

Television Lesson: Reconstruction Period Unit: Assassination of Lincoln, issues settled by the War, the problems of Reconstruction, Lincoln's plan of Reconstruction, Johnson becomes President. (Viewed by 100 students)

PREPARATION: Students read Lincoln's Second Inaugural Address and discussed what type of Reconstruction Plan they would expect after reading this.

FOLLOW-THROUGH: (For entire unit, after viewing two other television lessons)

One day: Pupils divided into small groups (6 - 8 pupils). Each group had to produce a reconstruction plan better than any of those proposed at the time of Reconstruction and one which would have eliminated the many current problems which we have today, traceable to this period in history: e.g., Civil Rights, one-party control, etc.

Second day: Each group had to make presentation of plan to total class. Class evaluated plans and best plan received extra credit.

VI. ILLUSTRATION IN DEPTH (Excerpt from television lesson shown)

ENGLISH class (LITERATURE) 10th grade (Utilization in accelerated group)

Unit: "Are Things Really What They Seem?" (Emphasis on the multilevel approach to appreciation)

To accept things at their face value frequently is to deprive ourselves of an abundance of truth and gratification. Lewis Carroll's fantasies, Alice in Wonderland and Through the Looking Glass are used as bases of study (1) to illustrate how the process of investigation can enlarge meaning and essence in the humantties as well as in science, and (2) to suggest significant relationships among the various areas of human activity which may pass unnoticed by the superficial student.

A. EXCERPT: LATTER PART OF TELEVISION LESSON
Highlights from the personality and pursuits of the Reverend Charles Lutwidge Dodgson, young Oxford Don and Mathematical Lecturer of Christ Church... ending with a river picnic (on July 4, 1862) with the three daughters of Oxford Dean Liddell...and the story-telling session in the shadow of a hayrick...the story revealed as a continuing narrative destined to become "Alice in Wonderland." Television teacher has touched on the puzzles and riddles which were so much a part of his relationship with Alice Liddell and other children. The lesson is left with an open end, with the television teacher raising questions about the story, its nature and essence. Is it just an amusing story for children? Does a mathematician and logician and teacher turn off those areas of his mind and self when he is dealing with children? Why would he tell a story like this to three little girls? Is it a "teaching" story? If so, what is he trying to teach? Why would a logician tell such an illogical story?

B. PREPARATION: The classroom teacher gives the two fantasies of Lewis Carroll as a reading assignment. Portions of the stories are read aloud in class. With the whole class the teacher discusses the students' reactions to the stories now...there reactions to the stories when they were experienced by the students as younger children. The discussion touches on the levels of appeal... the rhythms and word sounds...the impact of character and scene...the outlines of the plot...the desire for meaning equated with the freedom to fantasize. The class discusses the nature of fantasy...the meaning of "logical" and "illogical" and the relationship of these concepts to fantasy and to reality. The class discusses differeng approaches to characterization, as portraits of individuals, as symbols of groups or ideas.

C. BEGINNING OF TELEVISION LESSON - Expanding areas of appreciation as revealed by changing images.

1. The moon. Face value image: romantic symbol. Investigative image: solar system and moon shots.

2. Abu Simbel. Face value image: another sand dune. Investigative image: the two magnificent temples...wonders of architecture... treasure troves of history.

D. FOLLOW-THROUGH

1. Large group activity: full-class discussion of points raised by television teacher, pinpointing areas for further investigation. Elements of satire and logical fallacy recognized.

2. Large group activity continued: full-class investigation of author, his life, times, and mind, through self-directed reading. Teacher discusses logical fallacies.

3. Small group activity: Investigation of individual sequences in the fantasies to identify logical fallacies and nature of satire...culminating in group reports.

4. Individual activity: Study of symbolic logic from Dodgson's book. Student report on satire. Physics honor student reports on demonstration of physics principles in Alice stories (From Davis's book.) Student presents paper delineating his thesis that Alice stories represent a child thrown into the adult world, struggling to maintain perspective amidst confused values, unfamiliar social mores, group logic.

5. Class project involving coordination of large group, small group and individual activity: class uses this student thesis as base for development of own satire, in adaptation of Alice stories...and presents satire for other sections studying this unit.

VII. NARRATOR'S SUMMATION.

VIII. CLOSING TITLES AND CREDITS.

UTILIZATION PROJECT

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

under a contract with

UNITED STATES OFFICE OF EDUCATION

FILM (SHOOTING SCRIPT)

FILM NO. 6

"EXAMPLES FROM THE SECONDARY SCHOOL"

Film - Producer/Director:
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Revised Shooting Script - June 25, 1966

Approved: _____.

VIDEO	AUDIO
1. MCU. TELEVISION CAMERA AS IT TURNS TO CATCH SCENE OUT OF FRAME.	NARRATOR: (OFF SCREEN) Television is a remarkable medium . . . with a significant limitation.
2. NASA FILM CLIP - VERY BRIEF. (SPACE WALK OR WHATEVER IS AVAILABLE FROM LATEST ASTRONAUT FLIGHT.)	NARRATOR: (OFF SCREEN) Television can syphon the most inaccessible things. . .
3. EMBRYO DEVELOPMENT. . . CELL DIVISION. . .OR OTHER LIFE PROCESS IN ACTION. FROM CURRENT OR AVAILABLE SCIENCE LESSON. (IF NOT LOCALLY AVAILABLE, MIGHT USE WESTON TAPE. . . WITH PERMISSION) (VERY BRIEF)	NARRATOR: (OFF SCREEN) The most immediate things. . .
4. TAPE CLIP - VERY BRIEF FROM BROWNIE DOWNING PILOT (BROWNIE DRAWING CHILDREN ILLUSTRATIONS) ALTERNATIVE CHOICES: WORDSMITH SERIES COMMUNICATION PILOT	NARRATOR: (OFF SCREEN) The most intriguing things. . .into a message.
5. ESTABLISHING SHOT - STUDIO PRODUCTION SEEN FROM CONTROL ROOM. (ANY PRODUCTION AVAILABLE)	NARRATOR: (OFF SCREEN) Television can carry that message fifty feet. . .
6. TV REMOTE TRUCK AT SPECIAL EVENT (ANY EVENT AVAILABLE AND APPROPRIATE TO ETV)	NARRATOR: (OFF SCREEN) Five miles. . .

VIDEO	AUDIO
7. PARABOLIC MICROWAVE ANTENNA	NARRATOR: (OFF SCREEN) Or five hundred miles . . .
8. FAST BLURRED PAN FOR TRANSITION	NARRATOR: (OFF SCREEN) Across space.. Across time . . .
9. WIDE SHOT. STUDENTS IN A HIGH SCHOOL CLASSROOM WATCHING TELEVISION LESSON. TEACHER (MALE) VISIBLE. (NOT FROM BACK END OF TV RECEIVER.)	NARRATOR: (OFF SCREEN) To students in a classroom.
ZOOM TO:	
10. CU. EYE OF ONE STUDENT (MALE)	NARRATOR: (OFF SCREEN) It can move that message right up to the eye . . .
DISSOLVE TO:	
11. CU. EAR OF SAME STUDENT	NARRATOR: (OFF SCREEN) Right up to the ear. . . of any student in the room. But no farther. Here television stops.
12. CU. SAME STUDENT. FULL HEAD SHOT.	NARRATOR: (OFF SCREEN) The student himself. . .
13. MS. SAME STUDENT . . WITH TEACHER (MALE) VISIBLE IN BACKGROUND	NARRATOR: (OFF SCREEN) With the skillful help of his teachers . . must take it from there.
14. CU. STUDENT'S HEAD (SAME STUDENT) EMPHASIS ON EYE, EAR, AND BRAIN AREA.	NARRATOR: (OFF SCREEN) Otherwise the message languishes. . . on the very threshold of his brain. . . doomed to impotence. . . (IM PO-TENS). . . a scant three inches from learning!
DISSOLVE TO:	

VIDEO	AUDIO
15. WIDE SHOT. (SAME AS SC. 9)	
HEAD TITLES ARE RUN OVER THIS SCENE	
INCLUDE FILM TITLE: "Utilizing Instructional Television"	
Dissolve title to:	
"EXAMPLES FROM THE SECONDARY SCHOOL"	
FADE OUT TITLES	
16. MS. TELEVISION RECEIVER. (LOOKING PAST THE STUDENT SEEN IN SC. 14. STUDENT's HEAD IN FOREGROUND.) MATTE SHOT OF SOME SUITABLE HIGH SCHOOL LESSON ON SCREEN	NARRATOR: (OFF SCREEN) Confronting the student with the television receiver and its message . . . however colorful. . is not synonymous with moving that message those last difficult, vital inches.
17. TEACHER LOOKING AT THIS HIGH SCHOOL CLASS AS STUDENTS WATCH TELEVISION LESSON.	NARRATOR: (OFF SCREEN) The good high school teacher knows this. . . and adds it to the other things he has learned about these boys and girls . . . who spend only a fraction of their school time in his class.
18. INSERT. UPPER CORNER OF SCREEN: SIMULATED SCENE FROM HEADACHE COMMERCIAL. (NEED PERMISSION) WOMAN AT STOVE. (LEAVE ROOM ON SCREEN FOR CLASSROOM TEACHER.)	YOUNG WOMAN AT STOVE: (SYNC) (TENSE . . IRRITABLE WITH HEADACHE) Please, Mother. I'd rather do it myself!
FADE OUT INSERT. STAY WITH CLASSROOM TEACHER.	NARRATOR: (OFF SCREEN) Is this just a

VIDEO	AUDIO
	slogan from a one-time headache-remedy commercial? No. This teacher knows it is more than that.
19. MLS. CLASS SEEN FROM THE TEACHER'S VIEWPOINT	NARRATOR: (OFF SCREEN) He knows it as the attitude of these active and independent spirits who don't want somebody lecturing AT them and thinking FOR them. .
DISSOLVE TO:	
20. CU. ROWS OF SPONGES	NARRATOR: (OFF SCREEN) Who don't want to be mistaken for passive sponges soaking up second-hand lore.
DISSOLVE TO:	
21. FILM CLIP. ROCKET LEAVING PAD. (IGNITION, THEN LAUNCH.)	NARRATOR: (OFF SCREEN) This teacher knows, too, that high school students like to generate their own power. . provide their own thrust.
22. FILM CLIP. ROCKET ON COURSE. SMALL OBJECT IN BIG SKY AREA. DOUBLE PRINT (OVER ROCKET) STUDENTS INTERVIEWING A COLORFUL CHARACTER. (BRIEF)	NARRATOR: (OFF SCREEN) And that self-directed activity will carry them into primary experiences with people. .
23. DOUBLE PRINT OVER ROCKET. STUDENT GROUP VISITING CITY COUNCIL.	NARRATOR: (OFF SCREEN) With events

VIDEO	AUDIO
24. DOUBLE PRINT OVER ROCKET. STUDENT WITH POLAROID CAMERA TAKING ON-THE-SPOT PICTURES OF A SLUM AREA.	NARRATOR: (OFF SCREEN) With conditions in their own day and place. . .
25. WIDE ANGLE. HIGH SCHOOL CLASSROOM. (SAME CLASSROOM AS BEFORE.) TELEVISION LESSON JUST FINISHED. STUDENT TURNS OFF MONITOR. TEACHER IS MOVING INTO PLACE TO BEGIN FOLLOW-THROUGH ACTIVITY.	NARRATOR: (OFF SCREEN) If television and the classroom teacher. . . working together. . . will just keep the "fuel" plentiful and available.
26. NARRATOR ON SCREEN. . . IN HIS PLACE. (PRINCIPAL'S OFFICE?) CAMERA FOLLOWS AS HE MOVES OVER TO LARGE WINDOW AND LOOKS OUT.	NARRATOR: (SYNC) Now. . .how is this to be done? Well . . . you might almost say the sky is the limit. . .depending on the ability of the students. . the teacher's skill and ingenuity. . .and the resources in and around the school.
27. WIDE ANGLE. HIGH SCHOOL STUDENTS ON SCHOOL GROUND AS SEEN FROM NARRATOR'S VIEWPOINT (THROUGH WINDOW)	NARRATOR: (OFF SCREEN) Because these high school youngsters are mobile and active. Their physical and intellectual range. . . in most cases. . .is pretty wide. And there are a good many activities they can get their mental teeth and their imaginations and energies into. . .with some able guidance and encouragement.

VIDEO	AUDIO
28. MCU. NARRATOR ON SCREEN BY WINDOW. TURNS FROM WINDOW TO CAMERA.	NARRATOR: (SYNC) To give you some idea of that range. . . of activities which could help move the television message those last . . . important. . .three inches. . . here's what we're going to do.
29. MS. NARRATOR BY WINDOW.	NARRATOR: (SYNC) We're going to ask you to do a little make-believe.
30. LS. NARRATOR BY WINDOW. CAMERA FOLLOWS AS HE MOVES TO TELEVISION MONITOR. . .SIDE OF MONITOR TO CAMERA. . .AND TURNS IT ON.	NARRATOR: (SYNC) We want you to look at some short excerpts from four television lessons for high school students.
31. MS. NARRATOR BY TELEVISION MONITOR. SIDE OF MONITOR STILL TO CAMERA. NARRATOR LOOKS DOWN AT TV SCREEN.	NARRATOR: (SYNC) Then we want you to IMAGINE. . .in each instance. . . that YOU are the CLASSROOM TEACHER whose students are receiving the lesson. . .
32. FULL SCREEN. TELEVISION LESSON. . . SOUND DOWN. STARTS AT 14:04 MINUTES INTO "PLACES IN THE NEWS" - LESSON NO. 10 "AIR POLLUTION" - JERRY SILVERSTEIN'S ON-SCREEN COMMENTS JUST FOLLOWING END OF FILM CLIP.	NARRATOR: (OFF SCREEN) This lesson. . . for example . . . on "Air Pollution". . . from PLACES IN THE NEWS. The television teacher is Jerry Silverstein. . . and these are the last five minutes of a 17-minute lesson in which a graphic case has been made for the dangers of our contaminated atmosphere. . . .

VIDEO	AUDIO
AT APPROXIMATELY 14:20	LESSON SEGMENT SOUND UP. . . . . JERRY SILVERSTEIN SAYING: ". . .that is destroying humanity."
END: 18:37	AFTER CONCLUSION OF AUDIO AND VIDEO CREDITS ON EXCERPT TAPE. CLICK OF TELEVISION MONITOR SWITCH IS HEARD.
GO TO BLACK AS	
FADE UP ON	
33. MS. NARRATOR ON SCREEN BY TELEVISION RECEIVER. HE HAS JUST TURNED OFF THE RECEIVER.	NARRATOR: (SYNC) All right. You're the teacher. What could your class do with this lesson?
34. LS. NARRATOR BY RECEIVER.	NARRATOR: (SYNC) Now. . .now. . . just a minute. Don't be concerned if this isn't your FIELD.
CAMERA FOLLOWS AS NARRATOR MOVES TO MAGNET BOARD LARGE ENOUGH TO ACCOMMODATE SEVERAL COLUMNS OF MAGNETIC STRIPS. . .AND A HEADING.	Maybe you teach science. . . or language arts. . .or math. And this probably would be used as a current events lesson. . . or a lesson in American Problems. or perhaps in a health class. . .
35. MS. NARRATOR BY MAGNETIC BOARD.	NARRATOR: (SYNC) But remember. . . we're role-playing here.
NARRATOR PICKS UP HEADING (ON MAGNETIC STRIP.) HEADING READS: "UTILIZING TELEVISION"	So. . .if you WERE the teacher of that class. . .intent on
HE PUTS HEADING STRIP ON MAGNET BOARD.	

VIDEO	AUDIO
36. CU. HEADING ON MAGNETIC STRIP: "UTILIZING TELEVISION"	NARRATOR: (OFF SCREEN) . . . USING that television lesson most effectively. . .
37. MCU. NARRATOR BY MAGNET BOARD. HEADING VISIBLE. NARRATOR HAS SUB-HEADING MAGNETIC STRIP IN HIS HAND. IT READS: "CLASS ACTIVITIES" NARRATOR PUTS SUBHEADING MAGNETIC STRIP UNDER (OR ALONG SIDE OF) HEADING.	NARRATOR: (SYNC) What kinds of CLASS ACTIVITIES. . . .
38. CU. SUBHEADING "CLASS ACTIVITIES" HEADING IS VISIBLE (IF OVER SUB-HEADING. IF ALONG-SIDE. . . WIDEN SCENE TO INCLUDE BOTH.)	NARRATOR: (OFF SCREEN) . . . could you encourage your students to undertake?
39. MS. NARRATOR BY MAGNET BOARD. HEADING AND SUB-HEADING VISIBLE. HE PICKS UP MAGNETIC STRIP READING "INVESTIGATION" . . . AND PUTS IT ON MAGNET BOARD AT TOP OF FIRST COLUMN.	NARRATOR: (SYNC) Well. . . for one thing. . .what about the sources of air pollution in their own locale? Your students could find out about those, couldn't they?
40. CU. MAGNETIC STRIP READING "INVESTIGATION"	NARRATOR: (OFF SCREEN) Some students could investigate what is being done in your community . . . to meet this problem. . . now and in the future.

VIDEO	AUDIO
CAMERA MOVES DOWN AS NARRATOR'S HAND COMES INTO FRAME TO PUT ON MAGNET BOARD A MAGNETIC STRIP READING "REPORT" (THIS GOES JUST UNDER "INVESTIGATION")	NARRATOR: (OFF SCREEN) And bring back the information to the rest of the class. Just what is the projected growth for your area? And what does it mean in terms of air pollution?
CAMERA MOVES DOWN AS NARRATOR'S HAND COMES INTO FRAME TO PUT ON MAGNET BOARD A MAGNETIC STRIP READING "GRAPHIC INTERPRETATION" (THIS GOES JUST UNDER "REPORT")	A chart could illustrate that. Or a poster might dramatize the idea of our polluted atmosphere as "The Big Sewer in the Sky." A cut-away model would help students visualize "the tiny band of oxygen . . . about like a single coat of varnish on the world globe."
41. MS. NARRATOR ON SCREEN BY MAGNET BOARD. LIST ON BOARD VISIBLE. HE HAS IN HIS HAND A MAGNETIC STRIP READING "INFORMED GUESTS"	NARRATOR: (SYNC) Perhaps you've thought of having a health engineer talk to your class.
42. CU. LIST AREA. NARRATOR'S HAND COMES INTO FRAME AND PLACES ON MAGNET BOARD A STRIP READING "INFORMED GUESTS." (THIS GOES JUST UNDER "GRAPHIC INTERPRETATION)	NARRATOR: (OFF SCREEN) Or a doctor. . . to discuss eye, ear, and respiratory diseases resulting from harmful materials in the air. What agencies or organizations are charged with handling this problem?

VIDEO	AUDIO
HOLD ON CU OF LIST AREA. CAMERA MOVES DOWN. NARRATOR'S HAND COMES INTO FRAME TO PUT ON MAGNET BOARD MAGNETIC STRIP READING: "INTERVIEWS" (THIS GOES JUST UNDER "INFORMED GUESTS")	NARRATOR: (OFF SCREEN) Interviews with officials of these groups may shed some light on community structure and just how efficient that structure is.
43. MCU. NARRATOR BY MAGNET BOARD. LIST VISIBLE. HE PRESENTS TO CAMERA A MAGNET STRIP READING "WRITING"	NARRATOR: (SYNC) Do your students need to sharpen their writing skills? How about letters to Congressmen, pushing for effective legislation?
HE PUTS THE MAGNET STRIP ON THE BOARD, JUST UNDER "INTERVIEWS"	Or a request for government publications from which abstracts could be prepared for the rest of the class?
NARRATOR PICKS UP AND PRESENTS TO THE CAMERA A MAGNETIC STRIP READING "OBSERVATION"	Maybe one of the school maintenance men would show a group from your class the filth collected on the air filters.
HE PICKS UP AND PRESENTS ANOTHER MAGNETIC STRIP READING "EXPERIMENTATION"	Or some of your "do-it-myself-ers" might want to see what happens in a Petri dish. . when they put it out in the room for a while . . then put the lid on.
44. MS. NARRATOR AT MAGNET BOARD. HE PUTS ON THE BOARD-JUST UNDER "WRITING"- THE STRIPS READING "OBSERVATION" AND "EXPERIMENTATION"	NARRATOR: (SYNC) Well. . .there, now!
THEN STEPS BACK TO LOOK AT THE WHOLE LIST.	That's a pretty respectable list of things, isn't it?

VIDEO	AUDIO
45. CU. LIST OF ACTIVITIES JUST CONSTRUCTED ON MAGNET BOARD. WE SEE LIST AS A WHOLE . . .THEN CAMERA MOVES IN AND PANS DOWN TO REVEAL SEQUENCE OF ACTIVITIES CLEARLY.	NARRATOR: (OFF SCREEN) And I'm sure you've thought of others. All good sound, familiar activities. . .designed to help move the television lesson on Air Pollution out of the area of something LOOKED AT. . . into the area of something LEARNED!
46. MCU. NARRATOR BY MAGNET BOARD. LIST VISIVLE IN BG.	NARRATOR: (SYNC) You'll probably find still more ideas cropping up. . .now that you've put your mind to it.
FADE DOWN ON NARRATOR	NARRATOR: (OFF SCREEN) But we'd like to get you to put your mind somewhere else. . .
FADE UP ON FULL SCREEN	Back to the television screen again. . .
47. FULL SCREEN. EXCERPT FROM F"FRANKLIN TO FROST" "THE HAIRY APE." TV SOUND DOWN WHILE NARRATOR SPEAKS.	NARRATOR: (OFF SCREEN) This time you're an English or language arts teacher. . . and you're watching with your students a lesson in American Literature. A study of Eugene O'Neill's play. .THE HAIRY APE. This is a graphic presentation from the IMPATI (PRONOUNCE: ĬM-PAT-TÝ) series, "Franklin to Frost." In it Professor Arthur M. Eastman's comments are alternated with shadow-box scenes. . .in which an actor reads the lines of Yank. . .the principal character. . . .
EXCERPT (SOUND DOWN) STARTS AT 4:50 WITH YANK IN SHADOW BOX SAYING ". . . . . BURNIN' UP. . .EATIN' COAL DUST. . ."	

VIDEO	AUDIO
APPROXIMATELY 5:28	EXCERPT SOUND UP. . .AS YANK SAYS: "YOU WANNA KNOW WHAT I THINK?"
EXCERPT ENDS at 10:05	PROFESSOR EASTMAN IS ON SCREEN. . . AND SAYS ON A FADE: "NOW. . . IN THE SECOND SCENE. . ."
FADE OUT ON EXCERPT FROM "THE HAIRY APE"	
FADE UP ON	
48. MS. NARRATOR BY MAGNET BOARD.	NARRATOR: (SYNC) There are lots of avenues leading into and out of that material, aren't there? Lots of thoughts to be thought. . .and talked over. . . by the full class . . .or in small groups.
HE PICKS UP MAGNETIC STRIP READING "DISCUSSION" AND PUTS IT ON MAGNET BOARD AT THE TOP OF THE SECOND LIST.	And that's a kind of utilization activity right there, isn't it?
49. CU. MAGNETIC STRIP READING "DISCUSSION"	NARRATOR: (OFF SCREEN) Or. . .
CAMERA MOVES DOWN IN LIST AREA.	your class. . . because we're pre-
NARRATOR'S HAND COMES INTO FRAME TO PUT ON MAGNET BOARD A MAGNETIC STRIP READING "DRAMA"	tending this IS YOUR CLASS . . .remember. Your class may find that it wants to see more of the play. . .with scenes. . . which were only DESCRIBED by Dr. Eastman. . .ACTED OUT in READING GROUPS.

VIDEO	AUDIO
CAMERA MOVES DOWN IN LIST AREA	NARRATOR: (OFF SCREEN) In all
NARRATOR'S HAND COMES INTO FRAME TO PUT ON MAGNET BOARD A MAGNETIC STRIP READING "READING"	likelihood, some of your students would be stimulated to read other plays by
(THIS GOES JUST BELOW "DISCUSSION")	Eugene O'Neil. . .
NARRATOR'S HAND COMES INTO FRAME TO PUT ON MAGNET BOARD A MAGNETIC STRIP READING "ANALYSIS"	And to compare or contrast the themes and characters. . .
(THIS GOES JUST BELOW "READING")	
50. MS. NARRATOR BY MAGNET BOARD.	NARRATOR: (SYNC) Others may want to explore. . .in writing. . .
NARRATOR TAKES MAGNETIC STRIP "WRITING" FROM THE FIRST LIST AND PLACES IT IN THE SECOND. . .AFTER PRESENTING IT TO THE CAMERA.	the concept of Yank as "Everyman". . . or the symbolism of the play. Some of your students may want to find out more about the man who wrote this play. . .
NARRATOR TAKES MAGNETIC STRIP "INVESTIGATION" FROM THE FIRST LIST. . .PRESENTS IT TO THE CAMERA. . .PUTS IT IN THE SECOND LIST. . .UNDER "WRITING"	
NARRATOR TAKES "REPORT" STRIP FROM FIRST LIST. .. PRESENTS IT TO CAMERA. . . PUTS IT ON SECOND LIST. . . UNDER "INVESTIGATION"	Perhaps they could make him come vividly alive for the other class members. . .

VIDEO	AUDIO
	Would the characters and scenes of this play lend themselves well to a story-board presentation. . .with the art work done by a small group. .. And one student playing the role of the dramatist. . .trying to find "backers" for his new production?
NARRATOR TAKES "GRAPHIC INTERPRETATION" FROM FIRST LIST AND PUTS IT IN THE SECOND LIST. . .UNDER "REPORT" (AFTER PRESENTING)	
NARRATOR PICKS UP A NEW MAGNETIC STRIP WHICH READS "ROLE PLAYING" AND PUTS IT ON THE LIST UNDER "GRAPHIC INTERPRETATION" AFTER PRESENTING IT TO THE CAMERA.	
NARRATOR STEPS BACK TO SURVEY THE MAGNET BOARD	Well. . . we did a bit of borrowing this time, didn't we?
51. CU. SECOND LIST ON MAGNET BOARD. CAMERA STARTS AT TOP AND MOVES DOWN LIST AS NARRATOR SPEAKS.	NARRATOR: (OFF SCREEN) And what does that tell us? That the SAME KINDS OF ACTIVITIES often can be appropriate in utilizing two vastly different television lessons. Isn't that the message you get?
52. MCU. NARRATOR BY MAGNET BOARD.	NARRATOR: (SYNC) Well. .. Yank. . . The Hairy Ape. . . is one kind of hero. . .symbolic and a little out of date. . . but very useful for suggesting to students some thought-provoking queries about themselves and other men.
FADE DOWN ON NARRATOR	
53. FADE UP ON EXCERPT FROM PRACTICAL POLITICS LESSON NO. 3.	

VIDEO	AUDIO
SEGMENT STARTS AT 8:53 (SOUND DOWN). VIDEO IS SCENE OVER BILL ARCHER'S SHOULDER AS MAN GIVES HIM THE MONEY (COUNTRY CLUB SET)	NARRATOR: (OFF SCREEN) Bill Archer is another kind. . .strictly contemporary. . and as real as a ballot box. This excerpt is from Lesson Three of PRACTICAL POLITICS. . A series of dramatic television presentations. designed to make students aware of our political process and of the way they can participate in this process . . .now and later. These dramatizations were produced by the 21-Inch Classroom. The television teacher is Dr. Franklin Patterson, President of Hampshire College, in Massachusetts. The area of politics treated in the series, as distinguished from government, lies in the election of our governmental officials. The four 15-minute programs tell the story of a young candidate for the office of state representative. . . an ordinary man with no previous political experience. Each lesson shows an incident in the campaign which involves a problem to be solved. The problem in this lesson is. . .money.
APPROXIMATELY 9:50 HOUSE SCENE WITH MAN ON THE TELEPHONE END AT 13:30	
BEFORE CREDITS ON SCREEN FADE TO BLACK	EXCERPT SOUND UP

VIDEO	AUDIO
FADE UP ON 54. MS. NARRATOR AT MAGNET BOARD	NARRATOR: (SYNC) And there you are! Our young candidate has a real problem. He must make a decision. . . and what is that decision to be? As the teacher of this class in government. . . or civics. . . or American Studies. . .what student activities would you consider most useful in moving this lesson from the monitor to the mind?
NARRATOR PICKS UP STRIP READING "DEBATE". . PRESENTS IT TO THE CAMERA. HE PUTS THE "DEBATE" STRIP ON THE MAGNET BOARD AT THE BEGINNING OF THE THIRD LIST.	Had you thought of a student panel to debate the pros and cons of the question?
NARRATOR TAKES THE "INVESTIGATION" STRIP FROM THE SECOND LIST. . .PRESENTS IT TO CAMERA. MOVES IT TO THE THIRD LIST. . UNDER "DEBATE" NARRATOR TAKES THE "INFORMED GUESTS" STRIP FROM THE FIRST LIST AND MOVES IT TO THE THIRD.	Or would your panel members need more information before they could have an intelligent, fruitful forum? Perhaps a government official or party representative in your community might explain to your class rules and regulations about campaign funds.
55. CU. THIRD LIST ON MAGNET BOARD. . .SHOWING "DEBATE" "INVESTIGATION" - "INFORMED GUESTS."	

VIDEO	AUDIO
	NARRATOR: (OFF SCREEN) Already we've borrowed two kinds of activities from the other lessons. Shall we borrow more?
NARRATOR'S HAND COMES INTO FRAME. PUTS STRIP WHICH SAYS "READING" UNDER "INFORMED GUESTS" IN THIRD LIST.	For instance...would newspaper files throw any light on Bill Archer's dilemma? Would books? Magazine articles? Films?
NARRATOR'S HAND COMES INTO FRAME AND PUTS STRIP WHICH SAYS "WRITING" ON MAGNET BOARD...UNDER "READING" IN THIRD LIST.	Another loan from list number two. What are Bill Archer's feelings about all this? Some students might write a "stream-of-consciousness" reflection of his thoughts. Or his wife's thoughts. Or the thoughts of the men who gave the money.
NARRATOR'S HAND COMES INTO FRAME AND PUTS STRIP WHICH SAYS "ANALYSIS" ON THE THIRD LIST UNDER "WRITING"	One teacher used this lesson as a spring-board to the study of the mass media and their influence in public affairs.
NARRATOR'S HAND COMES INTO FRAME AND PUTS STRIP WHICH READS "EVALUATION" ON THE BOARD UNDER ANALYSIS.	BEFORE the lesson her students found out all they could about the impact of radio, television, newspapers and magazines in a political campaign. After the lesson, they concerned themselves with deciding whether the television spots were effective enough to justify the expense and the problems it raised.

VIDEO	AUDIO
56. MCU. NARRATOR AT MAGNET BOARD. HE PRESENTS TO THE CAMERA...THEN PUTS ON MAGNET BOARD...STRIP READING "INDIVIDUAL ACTIVITIES"	NARRATOR: (SYNC) Now, you, as the classroom teacher, might find that these lessons suggest something very special to you...some highly-varied opportunities to concentrate on INDIVIDUAL STUDENT needs and interests....
57. MS. NARRATOR AT MAGNET BOARD.	NARRATOR: (SYNC) You know these students' limitations and talents....
58. LS. NARRATOR AT MAGNET BOARD. CAMERA FOLLOWS AS HE MOVES TO HIS DESK CHAIR AND SITS DOWN... LEANS BACK.	NARRATOR: (SYNC) Let's just sit back and think about some of those weaknesses and strengths for a minute...and see what they suggest to us...
DISSOLVE TO:	
59. MCU. FOREIGN-BORN BOY WATCHING TELEVISION LESSON.	NARRATOR: (OFF SCREEN) This boy, for instance...whose experience in American citizenship has been meager. Here may be a chance to broaden his knowledge of a citizen's rights and responsibilities.
60. MCU. FLIGHTY, PRETTY GIRL, AUTOMATICALLY ARRANGING HER HAIR WHILE WATCHING THE TELEVISION LESSON	NARRATOR: (OFF SCREEN) This girl may need to find she has room in her head for thoughts that go a bit deeper than hair styles and hemlines...
61. MCU. ATTRACTIVE, FORE-FUL-LOOKING BOY WATCHING TELEVISION LESSON.	NARRATOR: (OFF SCREEN) This boy may be helped to find a channel for his aggressive intelligence...his powers of persuasion.
DISSOLVE TO:	

VIDEO	AUDIO
62. MS. NARRATOR IN DESK CHAIR. (AS IN SCENE 58.) HE SITS STRAIGHT...SPEAKS TO CAMERA.	NARRATOR: (SYNC) You see how that goes, don't you? Now, let's concern ourselves with somebody else.
NARRATOR LEANS FORWARD ON DESK AND LOOKS RIGHT INTO VIEWER'S EYES.	YOU!
NARRATOR RISES AND MOVES AROUND IN FRONT OF DESK OR TO SOME POINT WHERE HE HAS EASY ACCESS TO THE MAGNET BOARD WITH A SHORT CROSS (FOR LATER MOVE)	In thinking about ways to utilize television, ask yourself some helpful questions.
	For instance..."How do I, as a teacher, work best?"
DISSOLVE TO:	
63. MLS. WIDE ANGLE. CLASSROOM TEACHER (SAME MALE TEACHER WE SAW AT BEGINNING OF FILM IN SC. 9, ETC.) SUPERVISING WHOLE CLASS ACTIVITY. CLASS IS DESIGNING A "PLATFORM" FOR BILL ARCHER, AS THE TEACHER PRESIDES OVER THE PLANNING DISCUSSION AND WRITES ITEMS ON THE CHALKBOARD. CHALKBOARD ITEMS HEADED "CANDIDATE'S PLATFORM." THE CLASS IS BUSY, ACTIVE, INVOLVED.	NARRATOR: (OFF SCREEN) With large groups, whose dynamics are exciting to me?
DISSOLVE TO:	
64. SAME TEACHER IN ANIMATED DISCUSSION WITH SMALL GROUP AT TABLE.	NARRATOR: (OFF SCREEN) With small groups, where I can draw each student out more?

VIDEO	AUDIO
65. SAME TEACHER WITH ONE STUDENT...GIVING SOME GUIDANCE ON AN INDIVIDUAL PROJECT: AN ANNOTATED BIBLIOGRAPHY. THERE ARE A GOOD MANY BOOKS (ON POLITICS) AROUND THEM, AND THE TEACHER IS SHOWING THE STUDENT A MODEL OF GOOD FORM FOR WRITING THE ANNOTATIONS.	(OFF SCREEN) NARRATOR: / Or am I strongest with individual students, whom I can guide and encourage in "special effort" projects?
66. MCU. TEACHER FINISHES TASK WITH "SPECIAL PROJECT" STUDENT. CAMERA FOLLOWS AS TEACHER MOVES AWAY FROM THIS STUDENT AND STANDS... LOOKING AT OTHER STUDENTS.	NARRATOR: (OFF SCREEN) Another question: What are we trying to accomplish?
TEACHER MOVES TO BOY WHO IS WRITING....LOOKS OVER HIS SHOULDER.	NARRATOR: (OFF SCREEN) You know, activities which are appropriate for developing skills ....
67. OVER-SHOULDER SHOT. BOY'S THEME...ON WHICH HE IS WRITING...HEADED: "IS 'POLITICS' ALWAYS A DIRTY WORD?"	NARRATOR: (OFF SCREEN) Or establishing values....
68. MS. GIRL READING BOOK: THE MAKING OF A PRESIDENT. TAKING NOTES.	NARRATOR: (OFF SCREEN) Are not always the activities most appropriate for reinforcing knowledge.
69. MS. NARRATOR WHERE WE LEFT HIM IN SCENE 62.	NARRATOR: (SYNC) The activity is shaped to the goal we hope to achieve.
CAMERA FOLLOWS AS HE MOVES TO THE MAGNET CHART.	If we take another look at our lists of CLASS ACTIVITIES FOR UTILIZING TELEVISION..
NARRATOR REMOVES SOME ACTIVITY WORDS FROM LISTS 2 AND 3 TO MAKE A COMPLETE LIST IN THE FIRST COLUMN.	And if we close our ranks to make one list with no duplications....

VIDEO	AUDIO
(SPECIFIC INSTRUCTIONS FOR THESE WORDS TO BE MOVED ARE ATTACHED TO THE SCRIPT ON A SEPARATE SHEET)	
70. CU. FIRST-COLUMN LIST AREA. CAMERA BEGINS AT HEADING... MOVES DOWN THROUGH SUBHEAD AND ON DOWN THE LIST.	NARRATOR: (OFF SCREEN) We can see...just in the examples we thought of hurriedly...a wealth of diversified activities to be fitted to any number of special goals.
71. MCU. NARRATOR AT MAGNET BOARD.	NARRATOR: (SYNC) Now...there's another question you'll want to ask yourself...in utilizing television. What is my situation?
FADE DOWN ON NARRATOR	What are the resources available to my stu-
FADE UP ON	dents?
72. BOY IN LIVING ROOM SET WATCHING HOME RECEIVER.	NARRATOR: (OFF SCREEN) We tend to over- look entirely one very rich resource for our high school students...the many excellent learning materials to be found on television during OUT-OF-SCHOOL hours.
73. MATTE SHOT. OPENING OF "COMPUTER SKETCHPAD" EX- CERPT....SOUND DOWN.	NARRATOR: (OFF SCREEN) Students and teachers who keep a sharp eye out for future
STARTS AT 21:25 - CU OF COMPUTER READ-OUT SCOPE	schedules can reap a fine harvest of experience on educational and commercial channels... viewed at home.
74. REVERSE ANGLE. BOY IN LIVING ROOM WATCHING TV ON HOME RECEIVER	NARRATOR: (OFF SCREEN) For instance, students who have been studying automation... computer design...geometry...or drafting...

VIDEO	AUDIO
	would find their school activities considerably enlivened by a nodding acquaintance with the "COMPUTER SKETCHPAD"....
75. FULL SCREEN. NET'S "COMPUTER SKETCHPAD" EXCERPT..IMMEDIATELY FOLLOWING PART USED IN THE MATTE SHOT. SOUND DOWN	NARRATOR: (OFF SCREEN) ...presented by NET... National Educational Television in its SCIENCE REPORTER SERIES. The designer draws with a LIGHT-PEN...and the computer...which the student has known before only as a very elaborate calculating machine...suddenly is more like an assistant to the designer. The designer describes the computer in this instance as a "coherent partner"...which not only SHOWS HIM WHAT HIS PROBLEM IS... but also how to solve it.
APPROXIMATELY 21:45	
APPROXIMATELY 22:25	SOUND UP PORTION OF EXCERPT
MAN SITTING ON COUNTER TOP	MAN BEGINS: "NOW YOU HAVE HEARD KEN JOHNSON...."
END AT 25:25	
PICTURE OF SOLIDS INTERSECTING ON READ-OUT SCOPE AS FITCH FINISHES SAYING	FITCH: "....AND INDEED INTERSECTS IT...."
FADE DOWN ON EXCERPT	
FADE UP ON	

VIDEO	AUDIO
76. MCU. NARRATOR ON SCREEN AT MAGNET BOARD. CLASS ACTIVITIES LIST VISIBLE BEHIND HIM.	NARRATOR: (SYNC) Like the light-pen on the Computer Sketchpad...television is tracing new dimensions for a quickly-altering world. It doesn't need to tell us WHAT OUR PROBLEMS ARE...but we're mighty glad to have its help in SOLVING some of them.
77. CU. STUDENT'S HEAD - EMPHASIS ON EYE, EAR, BRAIN AREA.	NARRATOR: (OFF SCREEN) And it IS a help to have television moving messages from that world...up in easy reach...three inches from learning.

CLOSING TITLES AND CREDITS.

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